1: Williams E,G-5 (1923-1925) 1930
OJ23 Orokaiva OJ23

In cold weather the fire burns all night through, and in the ascending heat and smoke the family sleeps warm and grimily, the householder on the *habari*,[1] his wife and family on the *gege*,[2] and his pigs and dogs in the *su*.[3] Under the constant influence of the rising smoke the interior of the house acquires a curious metallic polish, and the poles of the roof become coated with a black lichen of soot. Conflagrations are rarer than one would expect under the circumstances.

Miscellaneous Buildings

The men's house is called *oro*. If built in connexion with a ceremony and intended as a male club-house or what might be termed a concert-hall, the men's house is called specifically *arijo*; it will occupy a central position and be of more pretentious size—say 40 feet long; and it may boast some decoration in the form of frayed sago leaf hanging in fringes from the eaves. These *arijo* houses are not seen very frequently. A peculiar feature of one or two of them is an outward-sloping wall, which gives the edifice the contours of an oblong haystack. The ordinary *oro*, which is simply the regular domicile of the young bachelors, may be small and without any distinctive feature.

A mere roofless platform is sometimes to be seen as a place of social intercourse. Among the southern tribes it is more usually combined with the picturesque little *barau* or yam-house, in which a small attic compartment above is the repository for the sprouting yams.

The Orokaiva, a true *improvisators*, will find the materials for a house at a moment's notice. Overtaken by bad weather or benighted on the road, he will turn aside, fell a few saplings, make a selection of palm or wild banana leaves for thatch, and construct a lean-to or penthouse with a raised floor and a tolerably water-tight roof. A common trick of extempore construction is to use a slanting strut so tied to the upright that its upper end projects and thus forms a rest for a piece of cross-timber. See Plate XIV*b*.

Of tree houses (*sawai*), which were formerly common enough, I have seen no evidence in the whole Division.

[1] [i.e. an interior platform or shelf above the floor—Analyst]
[2] [i.e. the floor proper—Analyst]
[3] [i.e. walled in space beneath the floor.—Analyst]

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XIV

DANCE AND DRAMA

796 535 BEFORE describing the dance and drama in detail it may be as well to set down a brief programme of events, i.e. the sequent stages of the festival. We may assume that the tabu is on the village and that it will remain until the occasion of the feast. If this feast is to be a considerable one, the [345] first step will be the construction of an *arijo*, i.e. a men's house, which will be frequented by the men alone, and used for singing. This may be built a month or so before the festival, and from time to time the old-fashioned dancing (*kuru*) will take place in the open space before the *arijo*.

As the time for the festival approaches, the dancers practise the dance specially arranged for the occasion. There may be an enclosure, *java hamboru*, in or on the outskirts of the village, where they may rehearse in private. (Note that this *java hamboru* may be in the village where the feast and dance are to take place, or in another village. The latter is [574] frequently the case because the dance is commonly performed by *visitors* who have previously undertaken to present it. They therefore rehearse in their own village, and stage the finished performance in the village where the festival is taking place.)

The preparations for the feast are now finalized, food being brought in from the gardens, and platforms or booths erected to stack the provisions or provide shelter for the guests. When everything is in readiness there is a formal semi-public rehearsal of the dance called *pamoni kiari*, or 'Demonstration before the Women'. This takes place on the afternoon before the festival, and is not witnessed by any save the villagers who are making the dance.

The remaining stages may be summarized as follows:

(i) During the night the stage fixtures are set up in the village, and any movable stage paraphernalia placed ready in the bush.